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MODERN PAINTINGS IN THE
ALTMAN BEQUEST

THE modern pictures bequeathed to the Museum by Benjamin Altman are on view to the public with the appearance of this number of the BULLETIN. These modern works are not subject to the same conditions as

these is the Ferryman (C81-5), painted about 1865, according to Moreau Nelaton's catalogue in Robaut's Corot. It shows a river bank with a large tree which overhangs a rowboat from which two peasant women are landing, while the ferryman in the stern holds the boat in place with his oar. It is similar in type to the River Scene (C81-3) hanging in this same gallery, a



THE FERRYMAN
BY JEAN BAPTISTE CAMILLE COROT

govern the exhibition of the Altman Collection, as by the terms of the will these paintings may be placed in the regular picture galleries to which they appropriately belong. Consequently the French works are found in Gallery 21 and the three paintings by Mauve in Gallery 19.

Of the French pictures the three Corots are the most noteworthy. They are all landscapes of his late time, of the type most popular with American collectors, and show more or less prominently the artist's unflinching characteristics. The earliest of

painting dating from about the same time. The second is the Souvenir of Normandy (C81-4). This has a marshy foreground where a woman is gathering flowers and pollard willows are growing. Beyond the trees is a point of land with low buildings stretching out into the river. The Road of the Trees or L'Allée des Arbres (C81-6) was painted in the early seventies and is mentioned in Moreau Nelaton's catalogue. It is the most vigorous of the three and has unusual depth and solidity. There are passing figures on the road, which is bor-

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dered by trees the soft foliage of which arches above it and through which the early sunlight sifts. Between the trunks at the right is seen a river which the road parallels. It is an admirable picture and worthy of the artist's high place among the landscapists of all times.

Path among the Rocks, by Rousseau (R76-6a), is a picture of a rocky hilltop with a few birches growing from the hea-

work by this popular painter. A bare tree trunk stands in a clearing which is bordered by oaks in full foliage.

By Daubigny are two landscapes, one of which, the Banks of the Oise (D26-6), has been engraved and has been shown in various retrospective exhibitions, the Centennale de l'art français 1889 and the Exposition de cent chefs-d'oeuvre in 1892. It is a view of a river with wooded banks. Gray-



THE ROAD OF THE TREES
BY JEAN BAPTISTE CAMILLE COROT

ther. A peasant follows a donkey along a winding path. In distinction to Corot, whose inspiration was purely French, Rousseau formed himself on the Dutch landscapists, Ruysdael and Hobbema. He represents in his beautiful and exemplary career, says Fromentin, the efforts of French genius to create in France a new Dutch art "an art as perfect but remaining national, as precious but more diverse, as dogmatic but more modern."

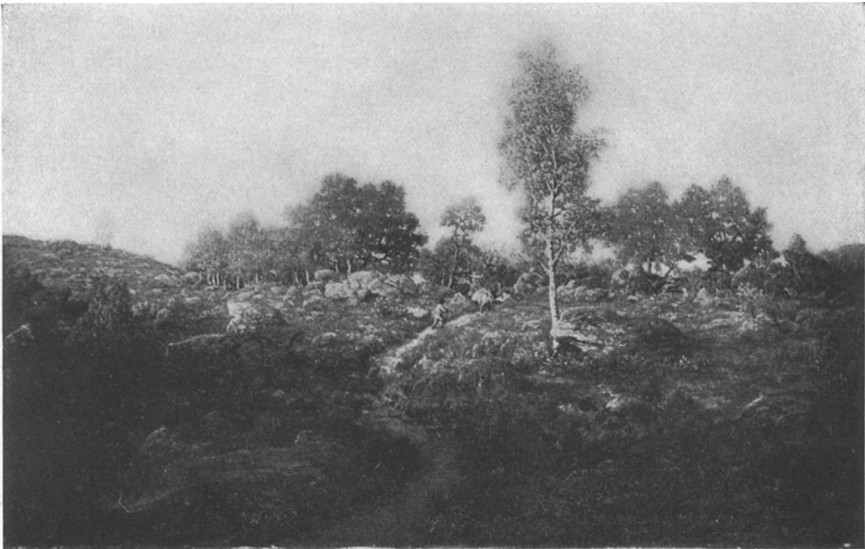
A Clearing in the Forest of Fontainebleau, by Diaz (D54-6a), is a characteristic

roofed cottages show among the trees and washerwomen are at work near a boat landing. The other picture by Daubigny is a small panel called Landscape with Storks (D26-7), which shows a pool in a marsh framed by trees. Two storks near the banks of the pool give the work its title.

The three pictures by Mauve are shown in Gallery 19. The most distinctive is Changing Pastures (M44-3), a dreary scene of a rain-soaked moor under a gray sky with a woman wearing a black cloak driving two white and black cows. The Return to



A CLEARING IN THE FOREST OF FONTAINEBLEAU
BY NARCISO VIRGILIO DIAZ DE LA PEÑA



PATH AMONG THE ROCKS
BY THÉODORE ROUSSEAU



LANDSCAPE WITH STORKS
BY CHARLES FRANÇOIS DAUBIGNY



CHANGING PASTURES
BY ANTON MAUVE

the Fold (M44-5) is quite similar to the two Mauves which were given to the Museum in 1887 by George I. Seney. A shepherd followed by his dog walks beside his sheep that pass away from the spectator along a cart road through a drab country under a gray sky. Twilight (M44-4) shows a rainy evening with a patch of bright light at the horizon. The usual flock of sheep is moving along a road near which grows a tall tree. B. B.

CHINESE ART IN EUROPEAN MUSEUMS

AS the Handbook of the Benjamin Altman Collection states, Chinese porcelains may be seen "in greater number and of proportionately finer quality in this Museum than in any other." The Chinese porcelains purchased from Samuel P. Avery nearly forty years ago, the J. Pierpont Morgan Collection exhibited on loan since 1894, and the four hundred and twenty-nine examples of porcelain in the bequest of Benjamin Altman contribute to make this statement true.

In this connection a list of European museums containing collections of Oriental art, which has been prepared by Mr. R.L. Hobson, of the Department of British and Mediaeval Antiquities and Ethnography in the British Museum, is of interest.

In Paris the Louvre contains the Grandier Collection, one of the largest collections of Chinese porcelain in existence, besides collections of early pottery (including the Pelliot Collection made in North China), bronzes, lacquers, and pictures; the Musée Guimet has a large series of ceramics, bronzes, etc., bearing mainly on the Chinese religions; the Musée Cernuschi exhibits an important loan collection of sculpture, and possesses a large number of bronzes, besides pottery and porcelain, especially celadons. At Sèvres the museum has a fair series of Chinese porcelain.

In Cologne the Museum für ostasiatische Kunst was built for, and is wholly devoted to, the exhibition of Oriental art.

Chinese art is exhibited in Berlin in the Kunstgewerbe Museum, which contains the collection of early Chinese art made by Professors von Le Coq and Grünwedel in

their expedition to Chinese Turkistan, a small collection of later Chinese porcelains and other works of art, as well as important pictures and early pottery, which are not yet exhibited; in the Hohenzollern Museum, where the palace collection, obtained at the end of the seventeenth century, is used for decoration in the different rooms; and in the Charlottenburg Palace, where a similar historic collection formed by Queen Sophia Charlotte about 1680 is to be seen.

In Dresden the Johanneum, the Ethnographical Museum, and the Kunstgewerbe Museum include exhibits of Chinese art. The Johanneum shows the historic collection formed by Augustus the Strong, which is largely porcelain of the K'ang Hsi period, considerably augmented by purchases of early ware made in recent years. The Meyer Collection of Chinese and Siamese wares from Borneo and the East Indies is in the Ethnographical Museum, while the Stübel Collection of Chinese porcelain, which is small but fairly important, is on loan at the Kunstgewerbe Museum.

The Herzögliches Museum in Gotha numbers among its possessions an important collection of early Chinese ceramics formed by Professor Hirth. In Amsterdam, at the Rijks Museum, a small collection of Chinese ceramics is exhibited; at The Hague and Leyden, collections, comprising mainly objects obtained through the East India Company, are shown.

In Great Britain there are considerable collections in the provincial museums, for example, at Edinburgh, Birmingham, and Dublin, but naturally the British Museum and the Victoria and Albert Museum have the largest showing of Oriental art. In the British Museum the Stein Collection, obtained by excavations in Chinese Turkistan, includes a large number of religious pictures of the T'ang period and manuscripts from a walled-up chamber in the Cave of the Thousand Buddhas; and the Franks Collection comprises Chinese pottery and porcelain, bronzes, enamels, jades, and other works of art. The Salting Collection of porcelains is in the Victoria and Albert Museum, which has a large collection of Chinese art—ceramics, bronzes, enamels, sculpture, lacquer, and textiles.